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The Collector and Art Critic

A "Winter Landscape," by Peter Schmaus next attracts our attention. It is noteworthy for the just values in his snow painting, while the composition is out of the ordinary, and striking. "October," as seen by Cullen Yates, is the season of the sere and yellow leaf; and David B. Walkley gives us a glimpse of a Holland canal in his "Below the Dam." Mathias Sandor has been unusually successful in his "In the Gloaming"; and William Ritschel's beach scenes at Katwyk are of the best products of his brush.

In Newark, New Jersey, resides H. August Schwabe, an artist of whom New Yorkers have rarely heard, although he has passed the three-score mark. Perhaps it is because his paintings have such local popularity that no opportunity is offered to see them at our metropolitan exhibitions. Be this as it may, the half dozen canvases that are in the Linde collection, such as "The Sentinel," "The Pioneer," the "Lady with a Fan," "The Greaser," and "Grandmother," reveal a man whose method is reminiscent of academic traits.

W. Granville-Smith is an artist to whose work I have occasionally directed attention. It is fifteen years since I first saw a color illustration by this man in "Truth," a periodical which has unfortunately ceased to exist. The plate was too pretty, but there was revealed in it a color sense of delicate refinement, impeccable drawing, and artistry of composition—it only lacked strength. Mr. Smith has retained and developed his good qualities and acquired the absent one. His work is becoming more and more vigorous, and its prettiness is augmented by greater breadth of technique. The two examples in this collection, "Greenpoint" and "Drying the Nets," leave little to be desired.

One of the latest arrivals in the New York art world is Carl Rungius, a painter of moose and caribou and Northwestern scenery. His "Alaska Moose" shows a bull and a cow moose standing among the bare poles of a fire swept forest. It

is a faithful document of American scenery. This artist will very soon be more widely known.

The collection also contains a number of examples by our younger figure painters, as Charles W. Hawthorne, Robert D. Gauley, William Schneider, F. Luis Mora, Genjiro Yeto, and also W. Florian. Each of these men is characteristically represented. The art of Robert David Gauley is shown in a good "Dutch Interior," that of William Schneider in one of his attractive girl heads, and that of Genjiro Yeto in a picturesque Japenesque composition, entitled, "When the Cherries are in Bloom." The "Lady in Yellow," by Hawthorne, is painted in the free and colorful manner of the artist. The interior by which F. Luis Mora is represented shows an artist at work in his studio with a posing model. It is a delightful composition of great merit.

Mr. Linde is adding to his collection some small bronzes of American wild animals, the nucleus being furnished by Schreyvogel, Rungius and Deming, men who are better known as painters than as sculptors, but who are also proficient in the plastic art.

Although I spoke, perhaps facetiously, of leadership, at the beginning of this article, I now—as the moral of it all—point with satisfaction to Mr. Linde's canvases as a worthy example of a thoroughly American collection. It was not gathered because of the accredited strength of the names, and yet some of these names will soon be on the lips of those who buy nothing but names. There is a great fascination in this kind of collecting, and I can assure those who are thinking of following Mr. Linde's example, there is also pleasure and profit.

Train Delayed by a "Landscape"

(The New York Times)

A recent visitor from Brazil stated that at one stage of a journey in the interior he was materially delayed by the presence of a "landscape" on the railway line.